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WITH AN ACCOMPANIMENT FOR THE ORGAN OR PIANOFORTE,

BY

VINCENT NOVELLO.

* * In addition to the original Latin words, an adaptation to English words has been added by
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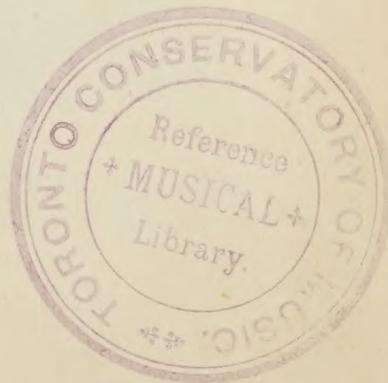
To this Edition is added Mr. E. HOLMES' Critical Essay, extracted from the "Musical Times."

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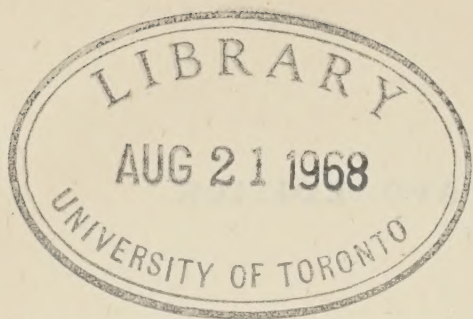
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NOVELLO, EWER AND CO.,
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A CRITICAL NOTICE OF HAYDN'S THIRD MASS.

Extracted from the papers on Haydn's Masses in the "Musical Times."

BY EDWARD HOLMES.

THIS Mass, the coronation service of an Emperor of Austria, specially composed for that august celebration, is still known as the Imperial Mass, and represents one of the most favorable moods of the genius of Haydn. The movements in general are strongly impressed by his peculiar characteristics; but while the pomp and circumstance of the solemnity, and the joyous sympathy of beholders, are suitably displayed in the music, it contains much which does not belong to the superficial or popular—pieces new in their construction, and imbued with solemn religious feeling, which appeal to the hearer at all times, and remain to this day the most honorable testimony to the genius which produced them. The instrumental parts, beside those of the stringed instruments, are for a flute, oboes, bassoons, two trumpets, one principal trumpet, and drums.

Fifteen bars of a pompous symphony in the old style, in D minor, introduce the *Kyrie*:—

Allegro moderato.

Vio. 1.
Vio. 2.
Flauto.
Oboi.
Fag.
Clarini in D.
Timp. al 8va.
Viola.
Bassi.

When the chorus begins, this symphony is repeated, omitting the first bar; and the subject in

unison enters at the second

bar, with the iterated notes of the trumpets. A stately effect is produced in the fall of the octave by all the voices in unison. Divided in style, the choral part of the *Kyrie* is sometimes like a dramatic symphony concerted with a bravura soprano solo, sometimes like fugued church music with free accompaniments. The orchestral part is highly brilliant and fanciful. The change from the dominant of D minor to F, introducing the soprano solo, has the fire of Mozart:—

Vio. 1.
Vio. 2.
Unis.
Viola.
al 8va.
Bassi.

At the conclusion of the soprano solo, a subject previously heard in the minor mode is fugued upon in the major—the figurate passages of the two violins, which alternately accompany, are very brilliant and effective. The basses lead:—

Vio. 1
Vio. 2
Viola.
Bass.
Bassi.

Tutti. f

Ky - - ri - e e - lei - -

- - ri - e e - lei - son, e - -
- - son, Ky - - ri e e - -

The same phrase afterwards opens in fugue on the Dominant of D minor, and lastly on a pedale, bringing the theme to a magnificent climax, with peculiar fire and a luxuriant abundance of ideas. Something like the following, in a different *tempo*, is heard in the *Dies Iræ* of Mozart's *Requiem*:—

Treble.
Alto.
Tenor
Bass.

E - lei - son, e - lei - son, e -

- lei - - - son.

Succeeding, there is a bravura soprano solo, which ending in D minor, is met by the instruments with the chord of B flat, and produces a fine orchestral cadence. The following two bars repeated—

Vio. 1.
Vio. 2.
Flauto.
Oboi.
Treble.
Alto.
Tenor.
Bass.

Ky - - ri - e e - -

- lei - - son.

are met at the fourth bar with this energetic phrase of the stringed instruments in unison, the chorus holding on D in unison—

- leison, e - lei - - - -

Treble.
Alto.
Tenor.
Bass.
Vio. 1.
Vio. 2.
Viola.
Bassi.

unis. h. fz h. fz h.

In point of invention and design, this *Kyrie* takes the first rank among the works of Haydn.

The *Gloria* commences with a soprano solo of popular melody; much the same in style as induced the celebrated Mr. Hook, of Vauxhall, on hearing the *Creation*, to accuse Haydn of borrowing his ideas. A tune like this, selected to open the *Gloria*—

Solo.—*Allegro.*

Treble.

Glo - ri - a in ex - cel - sis De - o

the chorus re-echoing the phrase, sometimes at two bars, sometimes at one bar distance, is perhaps unexampled in the Catholic service. Simple as it may be, it however leads to many of those ideas which distinguish good festival music. Haydn clearly liked the following, which

he has repeated and improved in the latter part of the song, "Rolling in foaming billows :"—

Vio. 1.—*Allegro.*

Vio. 2.

Bass. Solo. Solo, Tenor.

p Et in ter-ra pax ho-

Viola.

Bassi.

In placing the melody so low, he anticipated a favorite effect of Beethoven. Nor is the method of following up the phrase of the violins, altering the passage at the same time by accent and modulation, and accompanying it by all the voices in unison, unlike the later master :—

Allegro.

Vio. 1.

Vio. 2.

unis.

fz Lau-da-mus te

Tutti.

Coro.

p 8vi.

Viola.

Bassi.

The harmonies at this place being only indicated by melodious progressions, the hearer is well pleased when, instead of the chord of F# minor, for which the modulation prepares him, the full chord of D is thundered out with all the powers of the orchestra on the word *Glorificamus*. Accompaniment and orchestration excellent, but too long to quote, attract the eye in this movement.

Qui tollis, *Adagio* in B flat, is a composition of the highest invention, and of the most impassioned beauty of expression. After one loud chord to claim attention, the bass voice begins, accompanied by staccato notes on the strings :—

Solo. *Adagio.*

Bass.

Qui tol-lis, qui

on reaching the B flat—that beautiful and very effective note of most good voices—the tone of the singer is displayed in a holding note, while the first violin has a solo passage of great feeling and elegance :—

Adagio.

Vio. 1.

Dolce.

Viola.

Vio. 2.

Celli.

Bass.

Bassi.

tol

lis,

The dialogue of the bassoon solo and the bass voice is very expressive—adapted to the imploring words :—

fz

Vio. 1.

Vio. 2.

Solo.

Fag.

fz

Solo.

Bass.

Mi-se-re-re

Viola.

Bassi.

The mode in which the chorus is connected with this solo, and afterwards with a soprano solo, is solemn and imposing, and, in church music, new. On the cadence of the bass voice, the whole chorus is introduced *sotto voce* in unison; the *appoggiatura* with which their phrase concludes is noble and dignified. Any one not knowing the original, might well attribute the idea to Beethoven :—

Vio. 1.
Vio. 2.

Coro.

Tutti. *p*

Mise-rere no-bis,

Solo.

Bass.

Mi - se - re - re no - - - bis,

Viola.
Bassi.

Whether the origin of this fine dramatic effect is not attributable to Gluck rather than Haydn, may be questioned. Something similar is heard in Gluck's *Orfeo*. The *appoggiatura* which renders the passage so surprising is certainly Haydn's, and we thank him; for music arrives at perfection by many contributions. When the bass solo is repeated in G minor—the accompaniment to the holding G of the bass voice is remarkable—the *violino 1mo.* becomes impassioned in the highest style of the *Adagio* in Haydn's violin quartets:—

Vio. 1.

fz

How fine a passage for a player who knows how the violin ought to speak! At the end of this movement is to be noted that division of the violoncelli and contra bassi in separate parts, which modern masters, from Cherubini to Mendelssohn, have adopted from Haydn. The *Quoniam* has a spirited fugue, *In gloria Dei*, the subject of which evidently grew out of the little passage of violin accompaniment:—

The new phrasing for the fugue is—

Tenor.

In glo - ri - a De - i Pa - tris. A - -

The accompaniments to this fugue are chiefly in unison. The clearness of the parts, the simple and natural modulation, and the triumphant energy of the subject, render it deservedly a general favorite.

The *Credo* opens with a movement which in-

terests by the originality of its design. A short symphony in unison announces the subject of a canon in two parts, led off in octaves by trebles and tenors, and answered in octaves in the fifth below, by altos and basses:—

u - num De - - um Pa -

Allegro con spirito.

Treble.

Alto.

Credo in

Tutti. *f*

Tenor.

Bass.

Cre - do, Cre - do in u - num De - -

The simplicity of these melodies, their free unconstrained character, and the force they derive from the doublings in the octave, produce a chorus of excellent and novel effect. There is also, as the canon proceeds, much effective and ingenious orchestral accompaniment, which does honor to the constructive powers of the master.

Et incarnatus, soprano solo and chorus, is most profoundly expressive, and one of the finest examples of music to which these words have ever been set. The opening will be quickly recognized:—

Largo.

Oboi.

Vio. 1.

Vio. 2.

fz

f Cello unis.
Fag.

Viola.

Bassi.

Bassi. *p*

There is a seraphic air about the soprano solo which engages all the expressive powers of the singer, and fine holding notes as well as fine melody favor the voice. Simple dignity distinguishes the chorus which follows on the same air harmonized. The *Crucifixus* is dramatic—the altos, tenors, and basses sing in lower octaves in unison:—

Treble. *f*
Cruci - fixus, Cruci - fix - us e - tiam pro nobis

a passage of solemn contrast succeeds, the chorus *piano* sustain the low D, while the instruments accompany in harmony, and the trumpets and drums are heard in very subdued iterated notes :

Vio. 1.
Vio. 2.
Clarini.
in D.
Timp.
al Sva.
Coro.
Bassi.
Viola.

p Sub Pon - ti - o Pi -
p Sub Pon - ti - o Pi -
p

- - la - to, sub
- - la - to, sub

Returning to the major, the short trio for alto, tenor, and bass, is beautiful, and the choral cadence exquisite; it is intended for choristers well versed in the delicacies of part-song. Faltering and broken sounds at "Et sepultus," prepare us for the following on the pedal G :—

Vio. 1.
Vio. 2.
Cello.
Basso.

Soprano. Cruci - fix - us.
Alto.
Tenor.

The last two bars go over twice, and the music dies away in a cadence of lovely parts—the tenor bearing the palm of melody :—

Pas - sus, Pas - sus et se - pul - tus est.
Treble.
Alto. *p* Pas - sus
Tenor. *p*
Bass. *p* Pas - sus et se - pul - tus est.

From hence to the end the *Credo* is of a symphonic character. A spirited subject appears at the modulation into F :—

Vivace.
Vio. 1.
Vio. 2.
Flauto.
Oboi.
Coro unis.
Viola Sva.
col Bassi.
Fag.

Et u - - num
sanc - tam ca - tho - li - cam

Fag.

This excellent orchestral theme re-appears in D to conclude the *Credo*, the three trumpets which before were silent now lending their aid. With the exception of the bravura triplets of the soprano solo at *Et vitam*, the composition is of uniform excellence.

The *Sanctus* and *Osanna* are good—but the *Benedictus*, *Allegro moderato*, in D minor, is a composition of remarkable character and orchestral effect. It is for four solo voices, a soprano solo principally, and chorus. Melancholy pervades the theme, and the melody being doubled in two parts in octaves heightens this expression :—

Allegro moderato.

Vio. 1.
Vio. 2.

Viola
8va. col
Bassi.

The stringed instruments sound beautifully in this second part of the subject—the distribution of parts charms the ear:—

Vio. 1.
Vio. 2.

Viola.

Cello.
Bassi.

Two bars further a solo trumpet is introduced *piano*, amid the quartet of stringed instruments, with delicate effect:—

Vio. 1.
Vio. 2.

Clarino
primo
in D.

Viola.
Bassi.

A blending of the quartet and symphony style characterises the orchestral part of the *Benedictus*. There is great variety and delicacy in the voice parts, and when the subject is taken up in imitation, in F major, we are even reminded of the *Recordare*.

Agnus Dei, Adagio, in G, $\frac{3}{4}$, opens with a symphony of rare beauty. At its close the alto voice begins the following theme:—

Adagio.

Solo.
Alto.

Ag - nus De - i qui

Vio. 2.

tol - lis pec-ca - ta mun - di,

now in immediate continuation we may observe the distinct and masterly phrasing in the voice and first violin:—

Vio. 1.
Vio. 2.

Alto.
Solo.

Viola,
Bassi,
unis.

Mi - - se - -

The *Dona*, fugato, in D, is a brilliant festival movement of original construction and uncommon vivacity. The first violins at times sparkle in this figure:—

which Beethoven brought to perfection in the finale of his symphony in B flat. Mozart may, perhaps, claim the first thought in the finale of his violin quartet in C.

The frequent extracts here inserted from the Third Mass may answer for the excellent quality of its contents.

HAYDN'S MASS IN D. No 3.

ACCOMP. *Allegro Moderato.*

Full to 15.

Met. 100 =

Ped.

Swell 2 Diap.

p

Choir Dulciana.

Tutti.

Hear our pray'r, hear our pray'r, and save
Ky - ri - e, Ky - ri - e e - lei - -

Tutti.

Hear our pray'r, hear our pray'r, and save
Ky - ri - e, Ky - ri - e e - lei - -

Tutti.

Hear our pray'r, hear our pray'r, and save
Ky - ri - e, Ky - ri - e e - lei - -

Tutti.

Hear our pray'r, hear our pray'r, and save
Ky - ri - e, Ky - ri - e e - lei - -

Ped.

us. Lord, have mercy on us, Lord, have mercy on us,
- son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

us. Lord, have mercy on us, Lord, have mercy on us,
- son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

us. Lord, have mercy on us, Lord, have mercy on us,
- son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

us. Lord, have mercy on us, Lord, have mercy on us,
- son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Solo.

Lord, have mer-cy on us. Hear my pray'r and
 Ky - ri - e e - lei - son. Ky - ri - e e -

Lord, have mer-cy on us.
 Ky - ri - e e - lei - son.

Lord, have mer-cy on us.
 Ky - ri - e e - lei - son.

Lord, have mer-cy on us.
 Ky - ri - e e - lei - son.

Ped. 8va.

Tutti.

let my cry come be-fore thee. O save
 le - i - son, e - lei - son, e - lei -

Tutti. Hear our pray'r. O save
 Ky - ri - e e - lei -

Tutti. Hear our pray'r. O save
Tutti. Ky - ri - e e - lei -

Hear our pray'r. O save
 Ky - ri - e e - lei -

f

Solo.

us, Thou art my
 son, Chris - te e -

us,
 son,

us,
 son,

us,
 son,

Choir. *hr* *p* *Swell.*

Three Favourite Masses, by Mozart, Haydn, and Beethoven.—Novello's Edition.

♫ The small notes indicate the *Ripieno* treble in the *Tutti* parts, and the *second* treble in the *Soli* parts.

hope, lei O Lord have mer - cy, have
son, e - lei son, son, e -
SOLO. e - le - i - son, e -
have mer - cy, have
e - lei - son, e -
SOLO. hear my pray'r,
Ky - ri - e

va tion Tutti.

mer - cy. Hear me,
 lei son. Chris - te

mer - cy. Hear me,
 lei son. Tutti. Chris - te

Solo. Hear me,
 hear my pray'r. Tutti, Chris - te
 - Ky - ri - e.

Solo.

Hear me, and de - li - - ver me.
 Chris - te e - - lei - son.

Tutti.

save me for thy
 Ky - ri - e e -

Tutti.

save me for thy name's sake,
 Ky - ri - e e lei - son,

p

Tutti.

Save me for thy name's sake, save me for thy name's sake,
Ky - ri - e e - lei - son, *Ky - ri - e e - lei - son,*

Tutti.

Save me for thy name's sake, save me for thy
Ky - ri - e e - lei - son, *Ky - ri - e e -*

name's sake, thy name's sake, save me for thy name's . . . sake,
- lei - son, e - lei - son, Ky - ri - e e - lei - son,

save me for thy name's sake, thy name's sake, save me for thy
Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e -

save me for thy name's sake, thy name's . . .
Ky - ri - e e - lei - son, e - lei -

name's sake, save me for thy name's sake.
- lei - son, Ky - ri - e e - lei - son,

save me for thy name's sake, thy name's sake, thy name's . . . sake.
Ky - ri - e e - lei - son, e - lei - son, e - lei - son,

name's sake. Lord, thou art my
- lei - son, Ky - ri - e e -

8va.

sake. Lord, thou art my re - fuge, Lord, thou art my
- son, Ky - ri - e e - lei - son. Ky - ri - e e -

Lord, thou art my re - fuge, Lord, thou art my re - fuge in
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e -

Lord, thou art my re - fuge in trou - ble,
Ky - ri - e e - lei - son, e - lei - son,

re - fuge in trou - ble, in
- lei - son, e - lei - son, e -

re - fuge, thou, Lord, art my re - fuge in trou - ble. Hide not
 lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei

trou - ble, thou, Lord, art my re - fuge in trou - ble. Hide not
 lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei

thou, Lord, art my re - fuge in trou - ble. Hide not
 e - lei - son, e - lei - son, e - lei - son, e - lei

trou - ble, thou, Lord, art my re - fuge in trou - ble. Hide not
 lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei

thy face from me, thy face from
 son, e - lei son, e - lei

thy face from me, thy face from
 son, e - lei son, e - lei

thy face from me, thy face from
 son, e - lei son, e - lei

thy face from me, thy face from
 son, e - lei son, e - lei

8va.

me, son, save me for thy
 Ky - ri-e e -

me, son, save me for thy
 Ky - ri-e e -

me, son, save me for thy name's sake,
 Ky - ri-e e - lei - son,

name's sake, save me for thy name's sake, save me for thy name's sake,
 - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
 save me for thy name's sake,
 Ky - ri - e e - lei - son.

name's sake, save me for thy name's sake, thy name's sake,
 - lei - son, Ky - ri - e e - lei - son. e - lei - son,

save me for thy name's sake, save me for thy
 Ky - ri - e e - lei - son, Ky - ri - e e -

Sva.

save me for thy name's
 Ky - ri - e e - lei -

save me for thy name's sake, thy name's
 Ky - ri - e e - lei - son, e - lei -

save me for thy name's sake, thy name's,
 Ky - ri - e e - lei - son, e - lei -

name's sake, thy name's sake, save me for thy name's sake, thy name's
 - lei - son, e - lei - son, Ky - ri - e e - lei - son e - lei -

Solo.
 sake, thy name's sake, thy name's sake, and
 son, e - lei - son, e - lei - son, Sop. 2do. con Alto. e -

sake, thy name's sake, thy name's sake. Hear my pray'r,
 son, e - lei - son, e - lei - son, Ky - ri - e

sake, thy name's sake, thy name's sake. Hear my pray'r,
 son, e - lei - son, e - lei - son, Ky - ri - e

sake, thy name's sake, thy name's sake Hear my pray'r,
 son, e - lei - son, e - lei - son, Ky - ri - e

Ped.

let lei my cry, and let lei my cry come be -
 son, e lei son, e - -
 hear my pray'r, O save me.
 Ky - ri - e e - lei son,
 hear my pray'r, O save me.
 Ky - ri - e e - lei son,
 hear my pray'r, O save me.
 Ky - ri - e e - lei son,

fore thee. Lord, have mer-cy on us, Lord, have mer-cy
 lei son, Ky - ri - e e - lei son, Ky - ri - e e -
 Ky - ri - e e - lei son,
 Lord, have mercy on us, Lord, have mer-cy on us, Lord, have mer-cy
 Ky - ri - e e - lei son, Ky - ri - e e - lei son. Ky - ri - e e -
 Lord, have mercy on us, Lord, have mer-cy on us, Lord, have mer-cy
 Ky - ri - e e - lei son, Ky - ri - e e - lei son, Ky - ri - e e -
 Lord, have mercy on us, Lord, have mer-cy on us, Lord, have mer-cy
 Ky - ri - e e - lei son, Ky - ri - e e - lei son, Ky - ri - e e -
 Ped.

Solo.
 on us. Hear my pray'r, and let my
 lei son, Ky - ri - e e - lei - - my
 on us.
 lei son,
 on us.
 lei son,
 on us.
 lei son,
 p

Tutti.

cry come be-fore thee, Lord, have mercy on us, Lord, have mercy
 - - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -
Tutti.
 Lord, have mercy on us, Lord have mercy
 Ky - ri - e e - lei - son, *Tutti.* Ky - ri - e e -
Tutti.
 Lord, have mercy on us, Lord, have mercy on us, have
 Ky - ri - e e - lei - son. Ky - ri - e e - lei - son, e -
f

on us, have mer - cy, have mer - cy up - on us, have mer - cy up - on us, have
 - - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -
 on us, have mer - cy, have mer - cy up - on us, have mer - cy up - on us, have
 - - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -
 on us, have mer - cy up - on us, have mer - cy up - on us, have
 - - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -
 mer - cy up - on us, have mer - cy up - on us, have
 - - lei - son, e - lei - son, e - lei - son, e - lei - son, e -
Sva. Ped.

mer - cy up - on us, have mer -
 - - lei - son, e - lei - son, e - lei -
 mer - cy up - on us,
 - - lei - son, e - lei - son,
 mer - cy up - on us, have mer - cy, and
 - - lei - son, e - lei - son, e - lei - son, e -
 mer - cy up - on us, have mer - cy, and
 - - lei - son, e - lei - son, e - lei - son, e -
Sva. Ped.

Solo.

- cy, and save us for thy name's
- son, e - lei - son, e - lei

Solo.

have mer - cy, and save us,
e - lei - son, e - lei - son,

Solo.

save us, have mer - cy and save us,
- lei - son, e - lei - son, e - lei - son,

save us,
- lei - son,

sake, thy
son, e -

cres.

Tutti.

name's sake, save us for thy
- lei - son, *Tutti. Ky* - ri - e e -

save us for thy
Tutti. Ky - ri - e e -

save us for thy
Tutti. Ky - ri - e e -

save us for thy
Ky - ri - e e -

p *f*

Ped. 8va.

name's sake, save us for thy name's sake, thy name's
 lei - son, Ky - ri - e e - lei - son, e - lei

name's sake, save us for thy name's sake, thy name's
 lei - son, Ky - ri - e e - lei - son, e - lei

name's sake, save us for thy name's sake, thy name's
 lei - son, Ky - ri - e e - lei - son, e - lei

name's sake, save us for thy name's sake, thy name's
 lei - son, Ky - ri - e e - lei - son, e - lei

sake, thy name's
 son, e - lei

sake, thy name's
 son, e - lei

sake, thy name's
 son, e - lei

sake, thy name's
 son, e - lei

sake, thy name's son. sake.
 son, e - lei son.

sake, thy name's sake, thy name's sake.
 son, e - lei son, e - lei son.

sake, thy name's sake, thy name's sake.
 son, e - lei son, e - lei son.

sake, thy name's sake, thy name's sake.
 son, e - lei son, e - lei son.

GLORIA.

SOLO. Allegro. Met. 104 = $\frac{1}{2}$ **Tutti.**

TREBLE.
Glo - ri - ous is the King of Is - rael, Glo - ri - ous is the King of Is - rael,
Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex - cel - sis De - o,

ALTO.
Glo - ri - ous is the King of Is - rael,
Glo - ri - a in ex - cel - sis De - o,

TENOR.
8ve. lower.
Glo - ri - ous is the King of Is - rael,
Glo - ri - a in ex - cel - sis De - o,

BASS.
Glo - ri - ous is the King of Is - rael,
Glo - ri - a in ex - cel - sis De - o,

ACCOMP.
Met. 104 = $\frac{1}{2}$
p *f*

SOLO. Tutti. SOLO.

Glo - ri - ous is the King of Is - rael in the great - ness of his
Glo - ri - a in ex - cel - sis De - o, in ex - cel - sis De - o,

Glo - ri - a, Glo - ri - a,
Glo - ri - ous, Glo - ri - ous,
Glo - ri - a, Glo - ri - a,
Glo - ri - ous, Glo - ri - ous,
Glo - ri - a, Glo - ri - a,

p *f*

Tutti. *p* *f*

power,
Glo - ri - ous is the King of Is - rael, Glo - ri - ous is the King of Is - rael
Glo - ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a in ex - cel - sis

Glo - ri - ous is the King of Is - rael, Glo - ri - ous is the King of Is - rael
Glo - ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a in ex - cel - sis

Glo - ri - ous is the King of Is - rael, Glo - ri - ous is the King of Is - rael
Glo - ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a in ex - cel - sis

Glo - ri - ous is the King of Is - rael, Glo - ri - ous is the King of Is - rael
Glo - ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a in ex - cel - sis

f *p* *f*

8va.

in the great - ness of his pow'r.
in ex - - cel - sis De - o.

in the great - ness of his pow'r.
in ex - - cel - sis De - o.

in the great - ness of his pow'r.
in ex - - cel - sis De - o.

Solo.
Thou O
Et in

p

Sva.

Solo.
Just and
Pax ho - -

Solo.
Thou, O Lord, art just and merciful,
Et in ter - ra pax ho - mi - nibus,

Lord, art just and mer - ciful,
ter - ra pax ho - mi - nibus,

mer - ci - ful,
- - mi - ni - bus,

Thou, O Lord, art just - and merciful, thou a -
et in ter - ra pax . . ho - mi - nibus, bo - næ

Thou, O Lord, art just and mer - ciful, Thou, Lord, thou a -
et in ter - ra pax ho - mi - nibus, bo - næ, bo - næ,

lone . . . art gra - cious, thou a - lone . . . art
vo . . . lun - ta - tis bo - - næ, vo - - lun -

lone art gra - cious, thou a - lone art gra -
vo lun - ta - tis, bo - - næ vo lun - ta -

8va.

Tutti.
We praise . thee, we give thanks unto thee,
Lau - da - mus te, be - ne - di - cimus te,

Tutti.
We praise . thee, we give thanks unto thee,
Lau - da - mus te, be - ne - di - cimus te,

Tutti.
gra - cious. We praise . thee, we give thanks unto thee,
ta - tis. Lau - da - mus te, be - ne - di - cimus te,

Tutti.
cious. We praise . thee, we give thanks unto thee,
tis. Lau - da - mus te, be - ne - di - cimus te,

cres. f
we a - dore . thee, we mag - ni - fy thee, we glo - ri -
a - do - ra - mus te, glo - ri - fi - ca - - mus, glo - ri - fi -

cres. f
we a - dore . thee, we mag - ni - fy thee, we glo - ri -
a - do - ra - mus te, glo - ri - fi - ca - - mus, glo - ri - fi -

f
we a - dore . thee, we glo - ri -
a - do - ra - mus te, glo - ri - fi -

f
we a - dore . thee, we glo - ri -
a - do - ra - mus te, glo - ri - fi -

Trumpet. ff
we glo - ri - fi -

Ped. 8va.

fy . . . thy name, we praise thee, we give thanks to thee, we a -
 ca - - - mus te, lau - - da - mus, be - ne - di - ci - mus, a - do -

fy thy name, we praise thee, we give thanks to thee, we a -
 ca - - - mus te, lau - - da - mus, be - ne - di - ci - mus, a - do -

fy thy name, Lord, we praise thee, Lord, we give thanks to thee, Lord, we a -
 ca - - - mus te, te lau - da - mus, te be - ne - di - ci - mus, te a - do -

fy thy name, Lord, we praise thee, Lord, we give thanks to thee, Lord, we a -
 ca - - - mus te, te lau - da - mus, te be - ne - di - ci - mus, te a - do -

dore thee, we glo - ri - fy
 ra - mus, glo - ri - fi - ca

dore thee, we magni - fy thee, we glo - ri -
 ra - mus, glo - ri - fi - ca mus, mus, glo - ri - fi -

dore thee, Lord, we mag - ni - fy thee, we glo - ri - fy
 ra - mus, te glo - ri - fi - ca - mus, glo - ri - fi - ca

dore thee, Lord, we magni - fy thee we glo - ri -
 ra - mus, te glo - ri - fi - ca mus, glo - ri - fi -

thy name.
 mus te.

fy thy name.
 ca - - - mus te.

thy name,
 mus te.

fy thy name.
 ca - - - mus te.

Solo.
 Call to remembrance thy ten - der mer - cies
 Gra - ti - as a - gi - mus, a - gi - mus ti - bi,

Sva.

and thy lov - ing kind - nesses which have
prop - ter mag - nam glo - ri - am tu - am,

Without Trumpet.

p *cres.*

e - - ver, e - ver been of old.
prop - ter glo - ri - am tu - - am

p *8va.*

Solo.
We will rejoice in thy sal - va - tion, and will tri - umph in the
Do - mi - ne De - us, Rex cœ - les - tis, De - us Pa - ter, De - us

name, the name of the Lord our God.
Pa - ter, Pa - ter om - ni - po - tens.

Tutti.

Glo - ri - ous is the King of Is - ra - el, glo - ri - ous, glo - ri - ous
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te,

Tutti.

Glo - ri - ous is the King of Is - ra - el, glo - ri - ous, glo - ri - ous
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te,

Tutti.

Glo - ri - ous is the King of Is - ra - el, glo - ri - ous, glo - ri - ous
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te,

Tutti.

Glo - ri - ous is the King of Is - ra - el, glo - ri - ous, glo - ri - ous
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te,

8va.

in - the greatness of his pow'r. He is my
Je - su, Je - su Chris - te. Do - mine

Solo.

in - the greatness of his pow'r. He is my light and my sal -
Je - su, Je - su Chris - te. Do - mine De - us, ag - nus

Solo.

in - the greatness of his pow'r. He is my light and my sal -
Je - su, Je - su Chris - te. Do - mine De - us, ag - nus

p

8va.

light and my sal - va - tion, He is my strength in time of
 De - us ag - nus De - i, fi - li - us Pa - tris, fi - li - us

- - va - tion, He is my strength in time of trou - ble
 De - i, fi - li - us Pa - tris, fi - li - us Pa - tris,

trou - ble, He shall de - li - ver, He shall save us from the un
 Pa - tris, Do - mi - ne De - us ag - nus De - i, fi - li - us

He shall de - li - ver, He shall save us from the un -
 Do - mi - ne De - us ag - nus De - i, fi - li - us

SOLO. He shall de - li - ver, He shall
 SOLO. Do - mi - ne De - us, ag - nus

He shall de - li - ver, He shall
 Do - mi - ne De - us, ag - nus

god - ly, He shall de - li - ver, He shall
 Pa - tris Do - mi - ne De - us, ag - nus

god - ly, from the un -
 Pa - tris, fi - li - us

save us from the un-god
De - i fi - li - us Pa

save us from the un-god - ly, the un-god
De - i fi - li - us, fi - li - us Pa

save us from the un - god
De - i fi - li - us Pa

god
Pa

Tutti.
ly. tris. Thine is the king-dom, thine the pow'r, for e - ver and
Do - mi - ne De - us, ag - nus De - i, fi - li - us

Tutti.
ly. tris. Thine is the king-dom, thine the pow'r, for e - ver and
Do - mi - ne De - us, ag - nus De - i, fi - li - us

Tutti.
ly. tris. Thine is the king-dom, thine the pow'r, for e - ver and
Tutti. Do - mi - ne De - us, ag - nus De - i, fi - li - us

ly. tris. Thine is the king-dom, thine the pow'r, for e - ver and
Do - mi - ne De - us, ag - nus De - i, fi - li - us

e ver, e ver.
Pa tris, Pa tris.

e ver, e ver.
Pa tris, Pa tris.

e ver, e ver.
Pa tris, Pa tris.

e ver, e ver.
Pa tris, Pa tris.

Ped. Sva.

QUI TOLLIS.

Adagio.

TREBLE.

ALTO.

TENOR.
(Sve. lower.)

BASS.

Solo.

Lord, why hast thou for - sa - ken,
Qui tol - lis, qui tol lis

Gt. Diap.
and Prin.

Swell 2 Diap.

Adagio. f p dolce.

ACCOMP.
Met. 50 = ♩

for - sa - ken thy peo - ple that cry to thee. Lord, have
pec - ca - ta, pec - ca - ta mun - di, mi - se -

mer - cy, Lord, have mer - cy, Lord, have mercy on us,
- - re - re, mi - se - re - re, mi - se - re - re no - bis.

Tutti.
Lord, have mercy on us,
mi - se - re - re no - bis,

Tutti.
Lord, have mercy on us,
mi - se - re - re no - bis,

Tutti.
Lord, have mercy on us,
mi - se - re - re no - bis,

Lord, have mercy on us,
mi - se - re - re no - bis,
Lord, have mercy on us,
mi - se - re - re no - bis,

Lord, have mercy on us,
mi - se - re - re no - bis,

Solo.
Lord, why hast thou for - sa - ken,
Qui tol - lis pec - ca - ta,

dolce.

Solo.
hear our pray'r,
Sus - ci - pe

(Tutti. Sop. 2nd., con ALTO.)
Lord, bow down thine ear and hear us,
Tutti. de - pre - ca - ti - o - nem nos - tram,

Lord, bow down thine ear and hear us,
de - pre - ca - ti - o - nem nos - tram,

Tutti.
peo - ple that cry to thee,
- - ca - - ta mun - di,

Lord, bow down thine ear and hear us,
de - pre - ca - ti - o - nem nos - tram,

Three Favourite Masses, by Mozart, Haydn, and Beethoven.—Novello's Edition.

* This Note wants correcting in the Score.

† These three Notes want correcting in the principal Vocal Bass, in the Score.

Tutti.

Hear our pray'r, hear our pray'r, Lord, bow down thine ear and hear us,
sus - ci-pe, sus - ci-pe, de - pre - ca - ti - o - nem nos - tram,

Tutti.

Lord, bow down thine ear and hear us,
de - pre - ca - ti - o - nem nos - tram,

Lord, bow down thine ear and hear us,
de - pre - ca - ti - o - nem nos - tram,

Lord, bow down thine ear and hear us,
de - pre - ca - ti - o - nem nos - tram,

Lord, bow down thine ear and hear us,
de - pre - ca - ti - o - nem nos - tram,

Lord, bow down thine ear and hear us,
de - pre - ca - ti - o - nem nos - tram,

f *p*

Tutti.

Lord, bow down thine ear and hear us.
Tutti. de - pre - ca - ti - o - nem nos - tram,

Lord, bow down thine ear and hear us,
Tutti. de - pre - ca - ti - o - nem nos - tram,

Lord, bow down thine ear and hear us,
de - pre - ca - ti - o - nem nos - tram,

Solo.

Hear our pray'r, Lord, bow down thine ear, and hear us,
sus - ci-pe de - pre - ca - ti - o - nem nos - tram,

Lord, bow down thine ear and hear us,
de - pre - ca - ti - o - nem nos - tram,

cres.

Solo.

Lord, why hast thou for-sa - ken thy peo - ple.
Qui se - des ad - dex - te - ram Pa - tris,

p

Tutti. f

Lord, have mercy on us, Lord, have mercy on us,
Tutti. mi - se - re - re no - bis, *mi - se - re - re no - bis,*

Lord, have mercy on us, Lord, have mercy on us,
Tutti. mi - se - re - re no - bis, *mi - se - re - re no - bis,*

Lord, have mercy on us, Lord, have mercy on us,
Tutti. mi - se - re - re no - bis, *mi - se - re - re no - bis,*

Lord, have mercy on us, Lord, have mercy,
Tutti. mi - se - re - re no - bis, *mi - se - re - re,* *Solo. mi - se - re - re,*
 Lord, have mercy on us, Lord have mer - cy
mi - se - re - re no - bis, *mi - se - re - re,*

f *p*

Ped. 8va.

Tutti. p

Lord, have mercy on us,
mi - se - re - re no - bis,

Lord, have mercy on us,
Tutti. mi - se - re - re no - bis,

Lord, have mercy on us,
mi - se - re - re no - bis,

Lord, have mer - cy, Lord, have mer - cy on us,
mi - se - re - re, mi - se - re - re no - bis,

Lord, have mercy on us,
mi - se - re - re no - bis,

cres. f

Lord, have mercy on us, Lord, have mercy on us.
mi - se - re - re no - bis, *mi - se - re - re no - bis.*

Lord, have mercy on us, Lord, have mercy on us.
mi - se - re - re no - bis, *mi - se - re - re no - bis.*

Lord, have mercy on us, Lord, have mercy on us.
mi - se - re - re no - bis, *mi - se - re - re no - bis.*

Lord, have mercy on us, Lord, have mercy on us.
mi - se - re - re no - bis, *mi - se - re - re no - bis.*

cres. f

QUONIAM TU SOLUS.

Allegro. Solo. *Tutti.* *Solo.*

TREBLE. Sing with joy and gladness, all ye nations, sing and speak of his honor and ma-jes-ty, his
Quo-ni-am tu so-lus, so-lus sanctus, tu, tu so-lus, tu so-lus Do-mi-nus, tu

ALTO. *Allegro.* *Tutti.* Sing and speak of his ho-nor and ma-jes-ty,
Tu, tu so-lus, tu so-lus Do-mi-nus,

TENOR. *Allegro.* *Tutti.* Sing and speak of his ho-nor and ma-jes-ty,
Tu, tu so-lus, tu so-lus Do-mi-nus,

BASS. *Allegro.* *Tutti.* Sing and speak of his ho-nor and ma-jes-ty,
Tu, tu so-lus, tu so-lus Do-mi-nus,

ACCOMP. *Met. 104=.* Swell 2 Diap. and Prin. Full without Trumpet. *p* *f* *p* *8va.*

Tutti *Solo.*

ho-nor and ma-jes-ty, his ho-nor and ma-jes-ty, with the voice of thanksgiving,
so-lus al-tis-simus, tu so-lus al-tis-si-mus, Je-su, Je-su Chris-te,

his ho-nor and ma-jes-ty,
tu so-lus al-tis-si-mus,

his ho-nor and ma-jes-ty,
tu so-lus al-tis-si-mus,

his ho-nor and ma-jes-ty,
tu so-lus al-tis-si-mus,

f *p*

Tutti.

sing with gladness, and speak of his ho-nor, his ho-nor and ma-jes-ty, his ho-nor and ma-jes-ty,
tu, tu so-lus, tu so-lus sanctus, tu so-lus Do-mi-nus, tu so-lus al-tis-si-mus,

sing with gladness, and speak of his ho-nor, his ho-nor and ma-jes-ty, his ho-nor and ma-jes-ty,
tu, tu so-lus, tu so-lus sanctus, tu so-lus Do-mi-nus, tu so-lus al-tis-si-mus,

sing with gladness, and speak of his ho-nor, his ho-nor and ma-jes-ty, his ho-nor and ma-jes-ty,
tu, tu so-lus, tu so-lus sanctus, tu so-lus Do-mi-nus, tu so-lus al-tis-si-mus,

sing with gladness, and speak of his ho-nor, his ho-nor and ma-jes-ty, his ho-nor and ma-jes-ty,
tu, tu so-lus, tu so-lus sanctus, tu so-lus Do-mi-nus, tu so-lus al-tis-si-mus,

f

with the voice of thanks-giv - ing. Thou, Lord, art
Je - su, Je - su Chris - te, cum sanc - to

with the voice of thanks-giv - ing. Thou, Lord, art
Je - su, Je - su Chris - te, cum sanc - to

with the voice of thanks-giv - ing. Thou, Lord, art
Je - su, Je - su Chris - te, cum sanc - to

with the voice of thanks-giv - ing. Thou, Lord, art
Je - su, Je - su Chris - te, cum sanc - to

Sva.

God alone, al-migh-ty and e - ver-last-ing, A - men, A - men.
Spi - ri - tu, in glo - ri - a De - i Pa - tris, A - men, A - men,

God alone, al-migh-ty and e - ver-last-ing, A - men, A - men.
Spi - ri - tu, in glo - ri - a De - i Pa - tris, A - men, A - men,

God alone, al-migh-ty and e - ver-last-ing, A - men, A - men.
Spi - ri - tu, in glo - ri - a De - i Pa - tris, A - men, A - men,

God alone, al-migh-ty and e - ver-last-ing, A - men. O praise ye the
Spi - ri - tu, in glo - ri - a De - i Pa - tris, A - men, in glo - ri - a

Sva.

O praise ye the Lord for e - ver, A - men, A - men, A - men.
In glo - ri a De - i Pa - tris, A - men, A - men, A - men,

Lord for e - ver, A - men, A - men, A - men.
De - i Pa - tris, A - men, A - men, A - men,

Sva.

Three Favourite Masses, by Mozart, Haydn, and Beethoven.—Novello's Edition.

* This *p* is wanting to the vocal parts, in the Score

A musical score for the song "The Rose Tree". The score is written for two parts: a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 2/4. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a bass clef and a key signature of one sharp. The music is written in a single system with a repeat sign at the end. The vocal line features a melody with eighth and sixteenth notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

Three Favourite Masses, by Mozart, Haydn, and Beethoven.—Novello's Edition.

* This \sharp is improperly marked \sharp in the Score. † This B is wrong in the Score.

K

men,
men.

A men,
A men,

men,
men,

O praise ye the Lord for e - ver, A - -
in - glo - ri - a De - i Pa - tris, A - -

O praise ye the Lord for e - ver, A - -
in glo - ri - a De - i Pa - tris, A - -

8va.

O praise ye the Lord for e - - ver, A - - -
In glo - ri - a De - i Pa - - tris A - - -

praise ye the Lord for e - ver, . . A - - - men, A - men, A - -
glo - ri - a De - i Pa - tris, . . A - - - men, A - men, A - -

men,
men,

O praise ye the Lord for e - ver, A - - -
in glo - ri - a De - i Pa - tris, A - - -

men, A - - men, A - - men,
men, A - - men, A - - men,

men,
men,

men,
men,

men,
men,

A A men, O
A men, in

O praise ye the Lord for e - ver, A - men, A - - men,
in glo - ri - a De - i Pa - tris, A - men, A - - men,

8va. Ped.

[illegible]

Three Favourite Masses, by Mozart, Haydn, and Beethoven.—Novello's Edition.

CREDG.

Allegro con spirito.

TREBLE.

ALTO.

TENOR.
(8ve. lower.)

BASS.

ACCOMP.
Met. 160 = ♩

Full to 15.

8va.

Tutti.

f

Lord, thou hast made mine e - - ne - mies al - -
Cre - do in u - - num De - - um, Pa - -

Tutti.

f

Lord, thou hast made mine e - - ne -
Cre - do in u - - num De - -

Tutti.

f

Lord, thou hast made mine e - - ne - mies al - -
Cre - do in u - - num De - - um, Pa - -

Tutti.

f

Lord, thou hast made mine e - - ne -
Cre - do in u - - num De - -

8va.

so to turn their backs on me, and . I . . shall des-roy them that hate me.
trem om - ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ,

mies, al - - so to turn their backs on me, and . I . . shall des-roy them that
um, Pa - - trem om - ni - po - ten - tem, fac - to - rem cœ - li et

so to turn their backs on me, and . I . . shall des-roy them that hate me.
trem om - ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ,

mies, al - - so to turn their backs on me, and I shall des-roy them that
um, Pa - - trem om - ni po - ten - tem, fac - to - - rem cœ - li et

there shall be none to help,
 - bi - li - um om - - ni - um,

help - them, there shall be none to help,
 - vi - - si - bi - li - um om - - ni - um,

there shall be none to help,
 - bi - li - um om - - ni - um,

help them, there shall be none to help,
 - vi - - si - bi - li - um om - - ni - um,

Three Favourite Masses, by Mozart, Haydn, and Beethoven.—Novello's Edition

shall they cry, but he shall not hear . . . them. Thou shalt de - li - ver,
 an - te om - ni - a se - cu - la, De - um de De - o,

God shall they cry, but he shall not hear . . . them, Thou shalt de -
 - tum, an - te om - ni - a se - cu - la, De - um de

shall they cry, but he shall not hear . . . them. Thou shalt de - li - ver,
 an - te om - ni - a se - cu - la, De - um de De - o,

God shall they cry, but he shall not hear . . . them. Thou shalt de -
 - tum an - te om - ni - a se - cu - la, De - um de

Thou shalt de - li - ver me from the striv - ings of the
 lu - men de lu - mi - ne, De - um ve - rum de De - o

li - ver, thou shalt de - li - ver me from the striv - ings
 De - o, lu - men de lu - mi - ne, De - um ve - rum de

Thou shalt de - li - ver me, from the striv - ings of the
 lu - men de lu - mi - ne, De - um ve - rum de De - o

li - ver, thou shalt de - li - ver me from the striv - ings
 De - o, lu - men de lu - mi - ne, De - um ve - rum de

peo - ple. Lord . .
 ve - ro; ge -

of the peo - ple.
 De - o ve - ro;

peo - ple. Lord, . .
 ve - ro; ge -

of the peo - ple.
 De - o ve - ro;

thy name is wor - thy, Lord, thy name is wor - thy to be
 ni - tum non fac - tum con sub - stan - ti - a - lem Pa - tri,

Lord, . . thy name is wor - thy, Lord, thy name is wor - thy
 ge - ni - tum non fac - tum, con sub - stan - ti - a - - lem

thy name is wor - thy, Lord, thy name is wor - thy to be
 ni - tum non fac - tum, con sub - stan - ti - a - lem Pa - tri,

Lord, . . thy name is wor - thy, Lord, thy name is wor - thy
 ge - ni - tum non fac - tum, con sub - stan - ti - a - lem

8va.

prais - ed, prais - ed a - bove all Gods. For thine is the
 per quem om - ni - a fac - ta sunt. Qui prop - ter nos

to be . prais - ed, prais - ed a - bove all Gods. For
 Pa - tri, . per quem om - ni - a fac - ta sunt. Qui

prais - ed, prais - ed a - bove all Gods. For thine is the
 per quem om - ni - a fac - ta sunt. Qui prop - ter nos

to be . prais - ed, prais - ed a - bove all Gods. For
 Pa - tri, . per quem om - ni - a fac - ta sunt. Qui

king - dom and the pow - er, thine is the king - dom, the pow'r and the glo - ry, the
 ho - mines, et prop - ter nos - tram sa - lu - tem, de - scen - dit de cœ - lis, de

thine is the kingdom and the pow - er, thine is the king - dom, the pow'r and the
 prop - ter nos ho - mines, et prop - ter nos - tram sa - lu - tem, de - scen - dit de

king - dom and the pow - er, thine is the king - dom, the pow'r and the glo - ry, the
 ho - mines, et prop - ter nos - tram sa - lu - tem, de - scen - dit de cœ - lis, de

thine is the kingdom and the pow - er, thine is the king - dom, the pow'r and the
 prop - ter nos ho - mines, et prop - ter nos - tram sa - lu - tem, de - scen - dit de

8va.

king - dom, the pow'r and the glo - - ry, for e - ver - more.
 scen - dit de cæ - - lis, de cæ - - lis, de cæ - - lis.

king - dom, the pow'r and the glo - - ry, for e - ver - more.
 scen - dit de cæ - lis, de cæ - - lis, de cæ - - lis.

king - dom, the pow'r and the glo - - ry, for e - ver - more.
 scen - dit de cæ - lis, de cæ - - lis, de cæ - - lis.

king - dom, the pow'r and the glo - - ry, for e - ver - more.
 scen - dit de cæ - lis, de cæ - - lis, de cæ - - lis.

* The piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a bass line with some chords. The music is in a simple, homophonic style.

Three Favourite Masses, by Mozart, Haydn, and Beethoven.—Novello's Edition.

* This G is improperly marked B in the Score, (Instrumental Bass.)

ET INCARNATUS.

TREBLE. *Largo.*

ALTO. *Largo.*

TENOR. (Sve. lower.) *Largo.*

BASS. *Largo.*

ACCOMP. Met. 50 = ♩

Swell 2 Diaps. *cres.*

Choir Dulciana.

Solo.

O Lord, re - buke me not in
Et in - car - na - tus est de

dim. p

thine in - dig - na - tion, O
Spi - ri - tu sanc - to, ex

8va.

Lord, rebuke me not, nei - ther chasten me in thy dis - plea -
 Ma - ri - a vir - gi - ne, et ho - mo fac - tus est, et ho - mo fac - tus

Sva.

Tutti.
 O Lord, re - buke me not in thine in - dig - na - tion, nei - ther
 Et in - car - na - tus est de Spi - ri - tu sanc - to, ex Ma -
 - sure.
est.
Tutti.
 O Lord, re - buke me not in thine in - dig - na - tion, nei - ther
 Et in - car - na - tus est de Spi - ri - tu sanc - to, ex Ma -
Tutti.
 O Lord, re - buke me not in thine in - dig - na - tion, nei - ther
 Et in - car - na - tus est de Spi - ri - tu sanc - to, ex Ma -
Tutti.
 O Lord, re - buke me not in thine in - dig - na - tion, nei - ther
 Et in - car - na - tus est de Spi - ri - tu sanc - to, ex Ma -
 Gt. Diap. and Prin.

Ped. Sva.

chasten me in thy dis - plea - sure, in thy dis - plea - sure, . . . in
 ri - a, Ma - ri - a vir - gi - ne, et ho - mo fac - tus est, . . . et
 chasten me in thy dis - plea - sure, in thy dis - plea - sure, . . . in
 ri - a, Ma - ri - a vir - gi - ne, et ho - mo fac - tus est, . . . et
 chasten me in thy dis - plea - sure, in thy dis - plea - sure, . . . in
 ri - a, Ma - ri - a vir - gi - ne, et ho - mo fac - tus est, . . . et
 chasten me in thy dis - plea - sure, in thy dis - plea - sure, . . . in
 ri - a, Ma - ri - a vir - gi - ne, et ho - mo fac - tus est, . . . et

thy dis - plea - - sure. In my trou - ble, I will call up - on the Lord my
 ho - mo fac - tus est. Cru - ci - fix - us, Cru - ci - fix - us e - ti - am pro

thy dis - plea - - sure. In my trou - ble, I will call up - on the Lord my
 ho - mo fac - tus est. Cru - ci - fix - us, Cru - ci - fix - us e - ti - am pro

thy dis - plea - - sure. In my trou - ble, I will call up - on the Lord my
 ho - mo fac - tus est. Cru - ci - fix - us, Cru - ci - fix - us e - ti - am pro

thy dis - plea - - sure. In my trou - ble, I will call up - on the Lord my
 ho - mo fac - tus est. Cru - ci - fix - us, Cru - ci - fix - us e - ti - am pro

Full without trumpet.

cres.

8va.

Sa - viour, up - on the Lord my Sa - viour, up - on the Lord my
 no - bis, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi -

Sa - viour, up - on the Lord my Sa - viour, up - on the Lord my
 no - bis, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi -

Sa - viour, up - on the Lord my Sa - viour, up - on the Lord my
 no - bis, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi -

Sa - viour, up - on the Lord my Sa - viour, up - on the Lord my
 no - bis, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi -

Sa - viour.
 - - la - to,

Sa - viour, O be not, O be not far
 - - la - to, pro no - bis, pro no - bis, pro -

Sa - viour, O for - sake me not my God, be not thou
 - - la - to, Cru - ci - fix - us, pas - sus, pas - sus et se -

Sa - viour, for - sake me not, my - God, be, not thou
 - - la - to, sub Pon - ti - o Pi - la - to sub Pi -

dim.

Tutti. *Solo.*

Haste to help me, haste to help me when I cry . . . to thee,
Cru-ci-fix-us, pas-sus, pas-sus et se-pul-tus est,

from me. Haste to help me, haste to help me when I cry . . . to thee,
no-bis, Cru-ci-fix-us, pas-sus, pas-sus et se-pul-tus est,

far from me, O haste thee, to help me when I cry . . . to thee,
- pul-tus est, se-pul-tus, se-pul-tus, et se-pul-tus est,

from me. Haste to help me, haste to help me
- la-to, Cru-ci-fix-us, pas-sus, pas-sus

Gt. Diap and Princ.

pp Tutti.

when I cry to thee. Haste to
Tutti. et se-pul-tus est Cru-ci-

when I cry to thee. Haste to
Tutti. et se-pul-tus est Cru-ci-

when I cry to thee. Haste to
Tutti. et se-pul-tus est Cru-ci-

when I cry to thee. O be not thou far
et se-pul-tus est, sub Pon-ti-o Pi-

Swell Stop Diap. only.

pp

Double Diap. alone. 8va. 8va.

help me, haste to help me, be not, be not thou far from me, Lord.
- fix-us pro no-bis passus, pas-sus et se-pul-tus est.

help me, haste to help me, be not, be not thou far from me, Lord.
- fix-us pro no-bis passus, pas-sus et se-pul-tus est.

help me, haste to help me, be not, be not thou far from me, Lord.
- fix-us pro no-bis passus, pas-sus et se-pul-tus est.

from me, O be not thou far from me, be not thou far from me, Lord.
- la-to, sub Pon-ti-o Pi-la-to, pas-sus, et se-pul-tus est.

ET RESUREXIT.

TREBLE. *Vivace. Tutti.*
Thou, thou hast maintain'd my right and my cause, and re -
Et, et re-sur-ex - it ter - ti - a di - e se -

ALTO. *Tutti.*
Thou, thou hast maintain'd my right and my cause, and re -
Et, et re-sur-ex - it ter - ti - a di - e se -

TENOR. *Tutti.*
(8ve. lower.) Thou hast main - tain - ed, thou hast maintain - ed my
Et re - sur - ex it ter - ti - a di - e se -

BASS. *Tutti.*
Thou hast main - tain'd my right and my cause, and re - bu - ked, re -
Et re-sur-ex - it ter - ti - a di - e se - cun - dum Scrip -

ACCOMP. *Vivace.*
Full to 15.
Met. 104=

8va.

- - bu - ked the hea - then. Lord, thou hast put out their name for e - ver, for e - ver and
- - cun - dum Scrip - tu - ras, et, et as - cen - dit in cœ - lum, se - det ad dex - te - ram

- - bu - ked the hea - then. Lord, thou hast put out their name for e - ver, for e - ver and
- - cun - dum Scrip - tu - ras, et, et as - cen - dit in cœ - lum, se - det ad dex - te - ram

right and my cause. Lord, thou hast put out their name for e - ver, for e - ver and
- - cun - dum Scrip - tu - ras, et, et as - cen - dit in cœ - lum, se - det ad dex - te - ram

- - bu - ked the hea - then. Lord, thou hast put out their name for e - ver, for e - ver and
- - tu - ras, Scrip - tu - ras, et, et as - cen - dit in cœ - lum, se - det ad dex - te - ram

e - ver, and all they that know thy name will put their trust in thee. Thou hast
Pa - tris, et, et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -

e - ver, and all they that know thy name will put their trust in thee. Thou hast
Pa - tris, et, et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -

e - ver, and all they that know thy name will put their trust in thee. Thou hast
Pa - tris, et, et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -

e - ver, and all they that know thy name will put their trust in thee. Thou hast
Pa - tris, et, et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -

8va.

Three Favourite Masses, by Mozart, Haydn, and Beethoven.—Novello's Edition.

* * * These three notes are wrong in the Score.

ne - ver fail-ed them that seek thee, that seek thee, that
 - ca - re vi - vos, vi - vos et, et, et mor - - tu - os, et

ne - ver fail-ed them that seek thee, that seek . . . thee, that
 - ca - re vi - vos, vi - vos et, et, et mor - - tu - os, et

ne - ver fail-ed them that seek thee, that seek . . . thee, that
 - ca - re vi - vos, vi - vos et, et, et mor - tu - - os, et

ne - ver fail-ed them that seek thee, that seek . . . thee, that
 - ca - re vi - vos, vi - vos et, et, et mor - - tu - os, et

Choir stop D,
 and Dulciana.

Sva. 8va.

seek thee, that seek thee, for thy word shall en -
 vi - vos, et mor - - tu - os, cu - jus reg - ni non

seek thee, that seek . . . thee, for
 vi - vos, et mor - - tu - os, non

seek thee, that seek . . . thee, for thy word shall en-dure, shall en-dure for .
 vi - - vos, et mor - - tu - os, cu - jus reg - ni non e - rit, non e - rit .

seek thee, that seek thee,
 vi - - vos, et mor - - tu - os,

- dure, shall endure for e - ver, endure for e - ver, thy word shall endure for e - ver
 e - rit, non e - rit fi - nis, non e - rit fi - nis, non e - rit, non e - rit, non, non,

for thy word shall en-dure, shall endure for e - ver, thy word shall en-dure for e - ver
 cu - jus reg - ni non e - rit, non e - rit fi - nis, non e - rit, non e - rit, non, non,

e - ver, endure for e - ver, endure for e - ver, thy word shall endure for e - ver
 fi - nis, non e - rit fi - nis, non e - rit fi - nis, non e - rit, non e - rit, non, non,

for thy word shall endure, shall en-dure for e - ver, thy word shall en-dure for e - ver
 cu - jus reg - ni non e - rit, non e - rit fi - nis, non e - rit, non e - rit, non, non,

8va.

more, shall en-dure for e-ver-more. O, Et,
 non, non, non e-rit fi-nis.

more, shall en-dure for e-ver-more. O, Et,
 non, non, non e-rit fi-nis.

more, shall en-dure for e-ver-more. O, Et,
 non, non, non e-rit fi-nis.

more, shall en-dure for e-ver-more. O, Et,
 non, non, non e-rit fi-nis.

8va.

O Lord, break thou the pow-er of the ungod-ly and ma-li-cious; take a-et
 in spi-ri-tum sanc-tum, Do-mi-num, et vi-vi-fi-can-tem, qui cum

O Lord, break thou the pow-er of the ungod-ly and ma-li-cious; take a-et
 in spi-ri-tum sanc-tum, Do-mi-num, et vi-vi-fi-can-tem, qui cum

O Lord, break thou the pow-er of the ungod-ly and ma-li-cious; take a-et
 in spi-ri-tum sanc-tum, Do-mi-num, et vi-vi-fi-can-tem, qui cum

O Lord, break thou the pow-er of the ungod-ly and ma-li-cious; take a-et
 in spi-ri-tum sanc-tum, Do-mi-num, et vi-vi-fi-can-tem, qui cum

way his un-god-liness, and thou shalt find
 Pa-tre et Fi-li-o. si-mul a-do-

way his un-god-liness, and thou shalt find
 Pa-tre et Fi-li-o. si-mul a-do-

way his un-god-liness, and thou shalt find
 Pa-tre et Fi-li-o. si-mul a-do-

way his un-god-liness, and thou shalt find
 Pa-tre et Fi-li-o. si-mul a-do-

none. For he hath re-bell'd a - gainst thee, for he hath re - bell'd a - gainst . . .
 - - ra - tur et con glo - ri - fi - ca - tur; qui lo - cu - tus est per Pro - phe - - -

none. For he hath re-bell'd a - gainst thee, for he hath re - bell'd a - gainst . . .
 - - ra - tur et con glo - ri - fi - ca - tur; qui lo - cu - tus est per Pro - phe - - -

none. For he hath re-bell'd a - gainst thee, for he hath re - bell'd a - gainst . . .
 - - ra - tur et con glo - ri - fi - ca - tur; qui lo - cu - tus est per Pro - phe - - -

none. For he hath re-bell'd a - gainst thee, for he hath re - bell'd a - gainst . . .
 - - ra - tur et con glo - ri - fi - ca - tur; qui lo - cu - tus est per Pro - phe - - -

thee.
 - - tas.

thee.
 - - tas.

thee.
 - - tas.

thee.
 - - tas.

Lord, let not my foes tri - umph
 Et, et u - nam sanc - - tam Ca - -

Lord, let not my foes tri - umph
 Et, et u - nam sanc - - tam Ca - -

Lord, let not my foes tri - umph
 Et, et u - nam sanc - - tam Ca - -

Lord, let not my foes tri - umph
 Et, et u - nam sanc - - tam Ca - -

Three Favourite Masses, by Mozart, Haydn, and Beethoven.—Novello's Edition

o - ver me. Stretch forth thy hand against mine e - nemies. The
 - - tho - li - cam et A - pos - to - li - cam ec - cle - si - am. Con -

o - ver me Stretch forth thy hand against mine e - nemies. The
 - - tho - li - cam et A - pos - to - li - cam ec - cle - si - am. Con -

o - ver me Stretch forth thy hand against mine e - nemies. The
 - - tho - li - cam et A - pos - to - li - cam ec - cle - si - am. Con -

o - ver me Stretch forth thy hand against mine e - nemies. The
 - - tho - li - cam et A - pos - to - li - cam ec - cle - si - am. Con -

Lord is my shield and my buck - ler, and my heart hath trust - ed, trust - ed in . .
 - - fi - te - or u - num bap - tis - ma, in re - mis - si - o - nem pec - ca - to - -

Lord is my shield and my buck - ler, and my heart hath trust - ed, trust - ed in
 - - fi - te - or u - num bap - tis - ma, in re - mis - si - o - nem pec - ca - to - -

Lord is my shield and my buck - ler, and my heart hath trust - ed, trust - ed in . .
 - - fi - te - or u - num bap - tis - ma, in re - mis - si - o - nem pec - ca - to - -

Lord is my shield and my buck - ler, and my heart hath trust - ed, trust - ed in
 - - fi - te - or u - num bap - tis - ma, in re - mis - si - o - nem pec - ca - to - -

him, There - fore shall I ne - ver be con - found - ed, be con -
 - - rum, et ex - pec - to re - sur - rec - ti - o - nem mor - - tu -

him, There - fore shall I ne - ver be con - found - ed, be con -
 - - rum, et ex - pec - to re - sur - rec - ti - o - nem mor - - tu -

him, There - fore shall I ne - ver be con - found - ed, be con -
 - - rum, et ex - pec - to re - sur - rec - ti - o - nem mor - - tu -

him, There - fore shall I ne - ver be con - found - ed, be con -
 - - rum, et ex - pec - to re - sur - rec - ti - o - nem mor - - tu -

Ped.

founded. Sing, Solo.
 o - rum et, sing prais - es
 et vi - tam

founded. Sing,
 o - rum et,

founded. Sing.
 o - rum et,

founded. Sing.
 o - rum et,

Swell 2 Diap. *p*

and bless his glo - rious name, A
 ven - tu - ri se - cu - li, A

men.
 men.
 Tutti. *f*
 sing,
 Tutti. et
 sing,
 Tutti. et
 sing,
 et
 Full without Trumpet

A - - - men, A - - - - -
 A - - - men, A - - - - -
 A - - - men, A - - - - - men, A
 A - - - men, A - - - - - men, A
 A - - - men, A - - - - - men, A
 A - - - men, A - - - - - men, A

men, A - - men, A - men, A - - - men, men,
 men, A - - men, A - men, A - - - men, men,
 men, A - - men, A - men, A - - - men, A - - -
 men, A - - men, A - men, A - - - men, A - - -

men, A - - - men, men,
 men, A - - - men, A - - - men,
 men, A - - - men, A - - - men,
 men, A - - - men, A - - - men,

A - - - men, A - - - men, A - - - men.
 A - - - men, A - - - men, A - - - men.
 A - - - men, A - - - men, A - - - men.
 A - - - men, A - - - men, A - - - men.

ff
 Ped.

SANCTUS.

TREBLE. *fz* Ho - - - ly, *fz* ho - - - ly, . .
Sanc - - - tus, *sanc* - - - tus,

ALTO. *fz* Ho - - - ly, *fz* ho - - - ly, . .
Sanc - - - tus, *sanc* - - - tus,

TENOR. (8ve. lower.) *fz* Ho - - - ly, *fz* ho - - - ly, . .
Sanc - - - tus, *sanc* - - - tus,

BASS. *fz* Ho - - - ly, *fz* ho - - - ly, . .
Sanc - - - tus, *sanc* - - - tus,

Full Swell.

ACCOMP. Met. 56 = 8va.

Bass on the Gt. Diap and Princ.

**f* ho - ly, ho - ly Lord God of Sa - baoth, *p* God of Sa - ba -
sanc - tus Do - mi - nus De - us Sa - baoth, De - us Sa - ba -

f ho - ly, ho - ly Lord God of Sa - baoth, *p* God of Sa - ba -
sanc - tus Do - mi - nus De - us Sa - baoth, De - us Sa - ba -

f ho - ly, ho - ly Lord God of Sa - baoth, *p* God of Sa - ba -
sanc - tus Do - mi - nus De - us Sa - baoth, De - us Sa - ba -

f ho - ly, ho - ly Lord God of Sa - baoth, *p* God of Sa - ba -
sanc - tus Do - mi - nus De - us Sa - baoth, De - us Sa - ba -

Gt. Org. Full to 15.

oth, ho - ly, ho - ly Lord God of Sa - ba - oth.
 oth, *Sanc* - tus Do - mi - nus De - us Sa - ba - oth.

oth, ho - ly, ho - ly Lord God of Sa - ba - oth.
 oth, *Sanctus* Do - mi - nus De - us Sa - ba - oth.

oth, ho - ly, ho - ly Lord God of Sa - ba - oth.
 oth, *Sanctus* Do - mi - nus De - us Sa - ba - oth.

oth, ho - ly, ho - ly Lord God of Sa - ba - oth.
 oth, *Sanc* - tus Do - mi - nus De - us Sa - ba - oth.

Allegro. 112 = ♩

Na - tions shall sing of thy glo
 Ple - ni sunt cœ li et ter

Na - tions shall sing of thy glo
 Ple - ni sunt cœ li et ter

Na - tions shall sing of thy glo
 Ple - ni sunt cœ li et ter

Na - tions shall sing of thy glo
 Ple - ni sunt cœ li et ter

Allegro.
 Full without Trumpet.

112 = ♩ *f*

ry, sing of thy glo - - - -
 ra, glo ri - a tu - - - -

ry, sing of thy glo - ry, Na - tions shall
 ra, glo ri - a tu - a, Ple - ni sunt

ry, sing of thy glo - - - - ry,
 ra, glo ri - a tu - - - - a,

ry, sing of thy glo - - - - ry, Na - tions shall
 ra, glo ri - a tu - - - - a, Ple - ni sunt

- - ry,
a,

Na - tions shall sing of thy glo - ry, sing of thy
Ple - ni sunt cœ - li et ter ra, glo - ri - a

sing of thy glo - ry, shall sing of thy glo - - ry, sing of thy
cœ - li et ter - ra, et ter - ra, et ter - - ra, glo - ri - a

Na - tions shall sing of thy glo - ry, thy glo - - ry, sing of thy
Ple - ni sunt cœ - li, sunt cœ - li et ter - ra, glo - - ri - a

sing of thy glo - ry, shall sing of thy glo - - ry, sing of thy
cœ - li et ter - ra, et ter - ra, et ter - - ra, glo - ri - a

The Elements Masses by Mozart Haydn and Beethoven.—Novello's Edition.

glo - ry.
tu - a.

glo - ry. Ho-san-na in the high est,
tu - a. Ho-san-na in ex - cel sis,

glo - ry. Ho-san-na in the high est,
tu - a. Ho-san-na in ex - cel sis,

glo - ry. Ho-san-na in the high est,
tu - a. Ho-san-na in ex - cel sis,

Ho-san-na in the high est, in the
Ho-san-na in ex - cel sis, in ex

Ho - san - na in the
Ho - san - na in ex -

Ho-san-na in the high est, in the
Ho-san-na in ex - cel sis, in ex

Ho-san-na in the high
Ho-san-na in ex - cel

8va.

high est, in the high est, Ho-san-na in the
cel sis, in ex - cel sis, Ho-san-na in ex -

high est, in the high est,
cel sis, in ex - cel sis,

high est, in the high est,
cel sis, in ex - cel sis,

est, in the high est,
sis, in ex - cel sis,

p

p high - - - est, in the high - - - est, in the high - - -
cel - - - sis, in ex - cel - - sis, in ex - cel - - -

p in the high - - - est, Ho - san - na in the high - - -
in ex - cel - - sis, Ho - san - na in ex - cel - - -

p in the high - - - est, Ho - san - na in the high - - -
in - ex - cel - - sis, Ho - san - na in - ex - cel - - -

p in the high - - - est, Ho - san - na in the
in ex - cel - - sis, Ho - san - na in ex -

p Ho - san - na in the
Ped. Ho - san - na in ex -

est, in the high - - - est.
 sis, in ex - cel - - sis.

est, in the high - - - est.
 sis, in ex - cel - - sis.

est, in the high - - - est.
 sis, in ex - cel - - sis.

est, in the high - - - est.
 sis, in ex - cel - - sis.

high - - - est, in the high - - - est.
cel - - - sis, in ex - cel - - sis.

Segue
Benedictus.

BENEDICTUS.

Allegro. Moderato.
Swell 2 Diaps.

ACCOMP. *p* *f* Gt. Diap. *p*

Met. 92 = $\frac{2}{4}$

Choir Dulciana.

Swell.
p



Solo. He is bless - ed that com - eth, He is bless - ed that
Be - ne - dic - tus qui ve - nit, be - ne - dic - tus qui

Tutti. He is bless - ed that
Tutti. Be - ne dic - tus qui

He is bless - ed that
Tutti. Be - ne dic - tus qui

He is bless - ed that
Be - ne dic - tus qui

Solo. com - eth, that com - eth, O Lord, in thy ho - ly name, that com - eth, O
ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni, in no - mi - ne, in

Tutti. that com - eth, O
Tutti. in no - mi - ne, in

com - eth, that com - eth, O
ve - nit in no - mi - ne, in

Tutti. that com - eth, O
in no - mi - ne, in

Lord, in thy ho - ly name,
no - mi - ne Do - mi - ni,

Lord, in thy ho - ly name,
no - mi - ne Do - mi - ni,

Lord, in thy ho - ly name,
no - mi - ne Do - mi - ni,

Lord, in thy ho - ly name,
no - mi - ne Do - mi - ni,

p

Solo.

he is bless - ed that com - eth, O Lord, in thy
be - ne - dic - tus qui ve - nit in no - mi - ne

ho - ly name, he is bless - ed that com - eth, O
Do - mi - ni, be - ne - dic - tus qui ve - nit in

Lord, . . . in thy ho - ly name, thy ho - ly name,
no . . . mi - ne Do - mi - ni, in no . . .

ly, thy ho - ly
mi - ne Do - mi -

Tutti.
name, he is bless - ed that com - eth, O Lord, in thy ho - ly name, O
- ni, Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, in
Tutti.
he is bless - ed that com - eth, O Lord, in thy ho - ly name, O
Tutti. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, in
Tutti. he is bless - ed that com - eth, O Lord, in thy ho - ly name, O
Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, in

Lord,
no in thy ho - ly name,
mi - ne Do - mi - ni,

Lord,
no in thy ho - ly name,
mi - ne Do - mi - ni,

Lord, in thy ho - ly name,
no - mi - ne Do - mi - ni,

Lord
no in thy ho - ly name,
mi - ne Do - mi - ni,

Solo.
he - is bless - ed that com - eth, O
Be - ne - dic - tus qui ve - nit in

Solo.
he is
be - ne -

Lord, in thy ho - ly name, he is bless - ed, he is
no - mi - ne Do - mi - ni, be - ne - dic - tus, be - ne -

Solo.
he is bless - ed that com - eth, is
be - ne - dic - tus qui ve - nit, qui

Solo.
he is bless - ed that com - eth, O Lord, in thy ho - ly
be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni

Tutti. *Solo.*

bless - ed that com - eth, he is bless - ed that com - eth, that com - eth, O
 dic - tus qui ve - nit, be - ne - dic - tus qui ve - nit, in no - mi - ne, in

Tutti.

bless - ed that com - eth, he is bless - ed that com - eth,
 dic - tus qui ve - nit, be - ne - dic - tus qui ve - nit,

Tutti.

bless - ed that com - eth, he is bless - ed that com - eth,
 ve - nit, qui ve - nit, be - ne - dic - tus qui ve - nit,

Tutti.

name, that com - eth, he is bless - ed that com - eth,
 ni, qui ve - nit, be - ne - dic - tus qui ve - nit,

8va.

Tutti.

Lord, in thy ho - ly name, that com - eth, O Lord, in thy ho -
 no - mi - ne Do - mi - ni, in no - mi - ne, in no - mi - ne Do

Tutti.

that com - eth, O Lord, in thy ho -
 in no - mi - ne, in no - mi - ne Do

Tutti.

that com - eth, O Lord, in thy ho -
 in no - mi - ne, in no - mi - ne Do

Tutti.

that com - eth, O Lord, in thy ho -
 in no - mi - ne, in no - mi - ne Do

8va.

ly name,
 mi - ni.

Solo.

ly name, he is bless - ed that com - eth, O
 mi - ni, be - ne - dic - tus qui ve - nit in

Solo.

ly name, he is bless - ed that com - eth, O
 mi - ni, be - ne - dic - tus qui ve - nit in

Solo.

ly name, he is bless - ed that com - eth, O
 mi - ni, be - ne - dic - tus qui ve - nit in

p

Lord, in thy ho - ly name, thy ho - ly, thy ho
no - mi - ne Do - mi - ni, in no - mi - ne Do

Lord, in thy ho - ly name, He is blessed that cometh, O Lord,
no - mi - ne Do - mi - ni, be - ne - dic - tus qui ve - nit in no

Lord, in thy ho - ly name, He is blessed that cometh, O Lord,
no - mi - ne Do - mi - ni, be - ne - dic - tus qui ve - nit in no

Tutti.
He is bless - ed that cometh, O Lord, in thy
Be - ne - dic - tus qui ve - nit in no - mi - ne

Tutti.
ly name, that cometh, O Lord, in thy
mi - ni, qui ve - nit in no - mi - ne

Tutti.
in thy ho - ly name, He is bless - ed that cometh, O Lord, in thy
mi - ne Do - mi - ni, be - ne - dic - tus qui ve - nit in no - mi - ne

Tutti.
in thy ho - ly name, He is bless - ed that cometh, O Lord, in thy
mi - ne Do - mi - ni, be - ne - dic - tus qui ve - nit in no - mi - ne

p *f*

ho - ly name, He is bless - ed, is
Do - mi - ni, Be - ne - dic - tus qui

ho - ly name, He is bless - ed, is
Do - mi - ni, Be - ne - dic - tus qui

ho - ly name, He is bless - ed, is
Do - mi - ni, Be - ne - dic - tus qui

ho - ly name, He is bless - ed, is
Do - mi - ni, Be - ne - dic - tus qui

Full to 15.
Ped.

Three Favourite Masses, by Mozart, Haydn, and Beethoven.—Novello's Edition.

* This A is erroneously marked B in the Score, as figures indicate the Chord of $\sharp 4$

bless - ed that com - eth, O Lord,
 ve - nit in no - mi - ne, in no

bless - ed that com - eth, O Lord,
 ve - nit in no - mi - ne, in no

bless - ed that com - eth, O Lord,
 ve - nit in no - mi - ne, in no

bless - ed that com - eth, O Lord,
 ve - nit in no - mi - ne, in no

Full without Trumpet.

8va. Ped.

in thy ho - ly name.
 mi - ne Do - mi - ni.

in thy ho - ly name.
 mi - ne Do - mi - ni.

in thy ho - ly name.
 mi - ne Do - mi - ni.

in thy ho - ly name.
 mi - ne Do - mi - ni.

Choir.

Allegro. 112 = ♩

Allegro.

Hosanna in the high
Hosanna in ex - cel

Allegro.

Hosanna in the high
Hosanna in ex - cel

Allegro.

Hosanna in the high
Hosanna in ex - cel

Allegro. 112 = ♩

Hosanna in the high
Hosanna in ex - cel

est, in the high - est, in the
 sis, in ex - cel - sis, in ex

san - na in the high - est. in the
 san - na in ex - cel - sis, in ex -

high - est, in the high - est, in the
 cel - sis, in ex - cel - sis. in ex -

Hosanna in the high - est, in the
 Hosanna in ex - cel - sis, in ex

8va.

high - est, Hosanna in the high - est, in the high - est, in the
 cel - sis, Hosanna in ex - cel - sis, in ex - cel - sis, in ex -

high - est, in the high - est, Hosanna in the
 cel - sis, in ex - cel - sis, Hosanna in ex -

high - est, in the high - est, Hosanna in the
 cel - sis, in ex - cel - sis, Hosanna in ex -

high - est, in the high - est.
 cel - sis, in ex - cel - sis,

Ped.

high - est, in the high - est.
 cel - sis, in ex - cel - sis.

high - est, in the high - est.
 cel - sis, in ex - cel - sis.

high - est, in the high - est.
 cel - sis, in ex - cel - sis.

Hosanna in the high - est, in the high - est.
 Hosanna in ex - cel - sis, in ex - cel - sis.

AGNUS DEI.

Adagio.

TREBLE.

ALTO.

TENOR.
(Sve. lower.)

BASS.

ACCOMP.
Met. 50 =

Adagio.
Swell 2 diaps.

p

Sya,

Solo.

Lord, we pray thee, we pray thee to help thy ser - vants: Shew thy

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di. mi - se -

pp

Solo.

Lord, we
Ag - nus

mer - cy, shew thy mer - cy un - to
re - re, mi - se - re re no -

pray thee, we pray thee, we pray thee to help thy ser - vants;
De - i qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

us,
- bis,

Gt. Diaps.

shew thy mer - cy, shew thy mer - cy,
mi - se - re - re, mi - se - re - re,

shew thy mer - - - cy un - to us, Lord, we pray thee, we
mi - se - re - - - re no - - - bis, Ag - nus De - i qui

Lord, we pray thee, Lord, we -
Ag - nus De - i, Ag - - nus

Solo. Lord, we
Ag - - nus

Solo. Lord, we pray thee, we
Ag - nus De - i, qui,

pray thee, we pray thee to help thy ser - vants, shew thy
tol - lis pec - ca - ta, pec - ca - ta mun - di, do - - - na

pray thee, we pray thee to help thy ser - vants, shew thy
De - i qui tol - lis pec - ca - ta mun - di, do - - - na

pray thee, we pray thee to help thy ser - vants, shew thy
De - i qui tol - lis pec - ca - ta mun - di, do - - - na

pray thee, we pray thee to help thy ser - vants, shew thy
tol - lis pec - ca - ta, pec - ca - ta mun - di, do - - - na

mer - cy un - - to - us.
no - bis pa - - - cem.

mer - cy un - - to - us.
no - bis pa - - - cem.

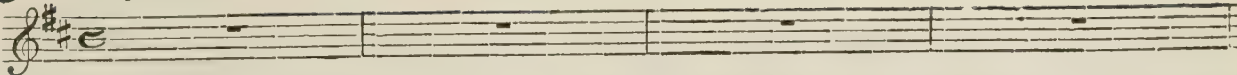
mer - cy un - - to - us.
no - bis pa - - - cem.

mer - - cy un - - to - us.
no - - bis pa - - - cem.

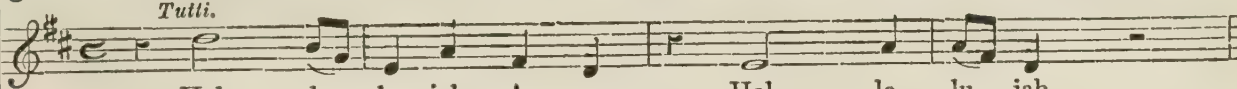
DONA.

Allegro Vivace.

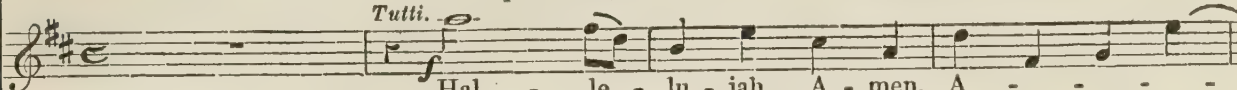
TREBLE.



ALTO.

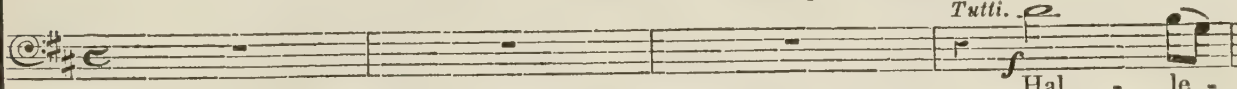


Hal - le - lu - jah, A - men, Hal - le - lu - jah,
Do - na no - bis pa - cem, pa - cem, pa - cem,

TENOR.
8va. lower.

Hal - le - lu - jah, A - men, A - - - -
Do - na no - bis pa - cem, pa - - - -

BASS.

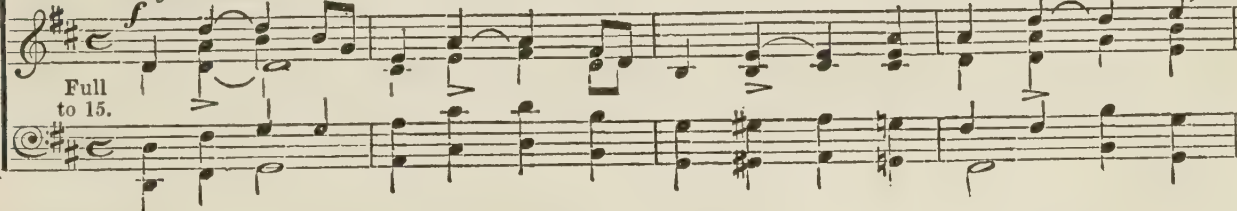


Hal - le -
Do - na

Allegro Vivace.

ACCOMP.

Met. 116 = ♩

*Tutti.*

Hal - le - lu - jah, A - men, Hal - le - lu - jah,
Do - na no - bis pa - cem, Do - na pa - cem,

Hal - le - lu - jah, Hal - le - lu - jah, A - men,
Do - na no - bis, Do - na no - bis pa - cem,

men, Hal - le - lu - jah, A - - - men,
cem, Do - na no - bis pa - - - cem,

lu - jah, A - men, A - men, Hal - le - lu - jah, A - men,
no - bis pa - cem, pa - cem, Do - na - no - bis pa - cem,

A - men,
pa - cem,

Hal - le - lu - jah,
Do - na no - bis

A - - - - men, A - men,
pa - - - - cem, pa - cem,

Hal-le-lu - jah, A - - - - men,
Do-na no - bis pa - - - - cem,

Hal-le-lu - jah, A - - - - men, Hal - le -
Do-na no - bis pa - - - - cem, Do - na

8va.

Three Favourite Masses, by Mozart, Haydn, and Beethoven.—Novello's Edition.

A - - - - - men, A - - - - - men,
 pa - - - - - cem, pa - - - - - cem,
 Hal-le - lu - jah, . . . A - - - - - men, A - - - - - men,
 Do-na no - bis . . . pa - - - - - cem, pa - - - - - cem,
 Hal - le - lu - jah, Hal - le - lu - jah, A - - - - - men,
 Do - na no - bis pa - cem, pa - cem, pa - - - - - cem,
 - lu - jah, A - - - - - men, A - - - - - men, A - - - - - men,
 no - bis pa - - - - - cem, pa - - - - - cem, pa - - - - - cem,
 p

Hal - le - lu - jah, A - men, A-men, A-men, A-men, A-men,
 Ag - nus De - i, do - na no-bis, do - na no-bis, do - na
 Hal - le - lu - jah, A-men, A-men, A-men, A-men,
 Ag - nus De - i, do - na no-bis pa-cem, do - na
 Hal - le - lu - jah, A-men, A-men, A-men,
 Ag - nus De - i, do - na, do - na no-bis
 Hal - le - lu - jah, A-men, A-men,
 Ag - nus De - i, do - na no-bis

A - - - - - men, A - - - - - men, A - - - - - men,
 pa - - - - - cem, pa - - - - - cem, pa - - - - - cem,
 A - - - - - men, A - - - - - men, A - - - - - men,
 pa - - - - - cem, pa - - - - - cem, pa - - - - - cem,
 A - - - - - men, A - - - - - men,
 pa - - - - - cem, pa - - - - - cem,
 A - - - - - men, A - - - - - men,
 pa - - - - - cem, pa - - - - - cem,

Three Favourite Masses, by Mozart, Haydn, and Beethoven.—Novello's Edition.

* This E is improperly marked D in the score, forming an erroneous resolution of the 7th in the next chord.

8va.

Hal - le - lu - jah, Amen, A - men, A -
do - na no - bis pacem, pa - cem, pa -

A - men, A - men, A - men,
pa - cem, pa - cem, pa - cem,

le - lu - jah, A - men, Hal - le - lu - jah, A - men, Hal -
na no - bis pa - cem, do - na no - bis pa - cem, do -

men, A - men, Hal - le - lu - jah, A
cem, pa - cem, do - na no - bis pa -

men, A - men, A
cem, pa - - - cem, pa

Hal - le - lu - jah, A
do - na no - bis pa

le - lu - jah, A - - - men, A - men, A
na no - bis pa cem, pa - cem, pa

men, Hal - le - lu jah, A - - - men, Hal - le - lu jah, A
cem, do - na no - bis pa cem, do - na no - bis pa

men,
cem,

men, cem, Hal - le - lu - jah, A - men, Hal - le -
do - na no - bis pa - cem, do - na

men, cem, Hal - le - lu - jah, A - men,
do - na no - bis pa - cem.

men,
cem,

8va.

Hal - le - lu - jah, A -
do - na no - bis pa

lu - jah,
pa - cem,

A - men, A -
pa cem, pa

Hal - le - lu - jah, A -
do - na no - bis pa

8va.

men, A - men, Hal - le - lu jah, Hal - le -
cem, pa - cem Ag - nus De - i, do - na

A - men, A - men, Hal - le - lu - jah,
pa - cem, pa - cem Ag - nus De - i,

men, A - men, Hal - le -
cem, pa - cem Ag - nus

men, A - men, Hal -
cem, pa - cem Ag -

p

lu-jah, A-men, A-men, A-men, A
no-bis, do-na, do-na, no-bis pa

A-men, A-men, A-men, A
do-na, do-na, no-bis pa

lu-jah, A-men, A-men, A-men, A
De-i, do-na no-bis pa-cem, pa

le - lu-jah, A-men, A-men, A
nus De-i, do-na no-bis pa

8va.

men, A - men, A - men, Hal - le - lu - jah, A -
cem, pa - cem, pa - cem, do - na no - bis pa -

men, A - men, A - men, Hal - le - lu - jah, A -
cem, pa - cem, pa - cem, do - na no - bis pa -

men, A - men, A - men, Hal - le - lu - jah, A -
cem, pa - cem, pa - cem, do - na no - bis pa -

men, A - men, Hal - le - lu-jah, A -
cem, pa - cem, do - na nobis pa -

Full without Trumpet.

8va.

men, Hal - le - lu - jah, A - men, A
cem, do - na no - bis pa - cem, pa

men, Hal - le - lu - jah, A - men, A
cem, do - na no - bis pa - cem, pa

men, Hal - le - lu - jah, A - men, A
cem, do - na no - bis pa - cem, pa

men, Hal - le - lu - jah, A - men, A
cem, do - na no - bis pa - cem, pa

men, A men, Hal le lu-jah, Hal le
 cem, pa cem, Do na no-bis, Do na

men, A men, Hal le lu-jah, Hal le
 cem, pa cem, Do na no-bis, Do na

men, A men, Hal le lu-jah, Hal le
 cem, pa cem, Do na no-bis, Do na

men, A men, Hal le lu-jah, Hal le
 cem, pa cem, Do na no-bis, Do na

Ped.

lu - jah, A - - - men, Hal - - le -
 no - bis pa - - - cem, Do - - na

lu - jah, A - - - men, Hal - - le -
 no - bis pa - - - cem, Do - - na

lu - jah, A - - - men, Hal - - le -
 no - bis pa - - - cem, Do - - na

lu - jah, A - - - men, Hal - - le -
 no - bis pa - - - cem, Do - - na

Trumpet.

lu - - jah, A - - men, A - men, A - men.
no - - bis pa - - cem, pa - cem, pa - cem.

lu - - jah, A - - men, A - men, A - men.
no - - bis pa - - cem, pa - cem, pa - cem.

lu - - jah, A - - men, A - men, A - men.
no - - bis pa - - cem, pa - cem, pa - cem.

lu - - jah, A - - men, A - men, A - men.
no - - bis pa - - cem, pa - cem, pa - cem.

8va.

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Music

Haydn, Joseph
[Mass, D minor. Piano-
vocal score. English and
Latin]
Third Mass; the Imperial

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